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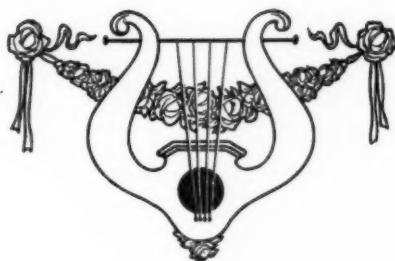
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MUSIC SUPERVISORS JOURNAL



FEBRUARY, 1925

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National Conference*

Kansas City March 30-April 3

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OFFICIAL ORGAN OF THE MUSIC SUPERVISOR'S NATIONAL CONFERENCE

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MUSIC SUPERVISORS' JOURNAL

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TULSA, OKLAHOMA, FEBRUARY, 1925

No. 3

OFFICIAL ORGAN OF THE MUSIC SUPERVISORS' NATIONAL CONFERENCE

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Editorial Comment

The bells' deep notes come
booming forth,
The door swings open wide,
Enters the Ancient from the North-
Spirit of Christmas-tide:
Bearing his load of welcome cheer
And blessing for the coming year.

—William McFee

Happy New Year

The *Editor*, his associates in the several *Departments*, and those in the office who have a large part in the production of each issue, wish for all readers of the *Journal*, and in particular, the members of the Music Supervisors National Conference, a *most prosperous and Happy New Year*. The year 1924, just expiring as these lines are written, will pass into history as one of the important ones for music in public education. While many things might be mentioned, as of major importance, it would seem that some of the most outstanding are, (1) the ever increasing demand for Sectional Conferences, (2) the tendency of State Departments of Education

toward the appointment of State Supervisors of Music. (The addition of Michigan makes a total of six) (3) the demand for better trained supervisors and teachers, with a broader education which the college and universities seem inclined to meet, (4) the constant growth and development of instrumental music in the schools, but a consciousness in most places that vocal music must not be neglected (5) greater cooperation of professional musicians with the schools, particularly the symphony orchestra officials. Each one of the five mentioned points will affect the cause of school music throughout the country, but each and everyone of us have our own problems and difficulties to meet and solve, which, after all, are of greatest im-

portance to the work at large. Progress cannot be made by living in the past and sobbing over lost opportunities, or gloating over worlds already conquered. "The world do move," and if we would keep pace with progress we must seek for and find the true vision of that truly high calling which is ours.

—:—

Preliminary Program

The *Journal* readers will be interested to read President Breach's draft

of the Preliminary Program for the Conference which opens in Kansas City, Mo., March 30 and continues throughout the week. Although full details are not given, there is sufficient evidence of a full week of good things, and for the remainder we must read between the lines until the March *Journal* makes its appearance. Even to the most casual observer it may be seen that President Breach has responded to the general demand for a program of practical work. The final program will show some splendid inspirational addresses by men and women of national reputation, but the majority of attendants at the Conferences are looking for inspiration of a different type, that they can carry home and into their school rooms. Miss Glenn, director of music in the Kansas City Schools is apparently making splendid preparations for the conference program, and aims to entertain as well as enthuse and inspire her visitors. The many demonstrations of grade, junior and senior high school work are no small task and must cut into the regular routine music work of the school during the greater part of the year. One of the notable omissions from the program

is the appearance of various high school organizations from other cities. This is undoubtedly a wise move, as it makes it possible for members to hear most of the program events, and also, does not crowd out the groups from the local schools. However, it is expected that the Mid-West High School Contest will attract the best organizations from five states, and if this proves true, and the plans work out well, it may be that a similar contest will become the feature of future Conference programs.

—:—

The Conference Concert

There has been considerable discussion concerning the continuance of the Conference Concert and

much pressure was brought to bear upon the maker of the 1925 program to leave it out. On the other hand, there are a great many more regular attendants at the meetings who felt that this should not be done, and that if the rehearsals for the Conference Chorus and Orchestra were set for the proper time and place the great majority of those present would consider it a privilege to prepare the program for the citizens of the entertaining city. Mr. Breach very wisely decided to continue the concert and every effort will be made to present to the music lovers of Kansas City a program that will be worthy of the Conference. There should be, and probably will be under Mr. Breach's plans, a chorus of not less than 1200, and an orchestra of 100. It is announced that Paul J. Weaver, Director of Music at the State University of North Carolina, will direct the Conference Chorus, and Jay W. Fay, Director of Music in Louisville, Ky., will have charge of the



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instrumental musicians. Both of these gentlemen are well known to Conference goers, and their work on many previous occasions, as well as their reputation in their own communities is sufficient guarantee that the Conference Concert at Kansas City will be a great success.

—:—

Music Contests

There is but little question, in the minds of any one who is following the trend of the times, but that the School Music Contest is coming to be recognized as one of the natural activities of the music department, and an activity that may be made to serve as an inspiration to all departments of the work. Local contests are held in hundreds of cities and towns, the State contests have become great institutions, and now the movements on foot for national contests is receiving splendid encouragement. Kansas in its big contest at Emporia, fathered by Frank Beach, is a fixed educational institution in the State. A similar event takes place at Norman, Oklahoma, where for a number of years the State University has conducted a contest, not only for musical but for other academic departments, and all phases of athletics. Michigan has held some six or eight successful contests at the State Normal School at Mt. Pleasant, and these have been growing in the number of contestants each year. The State and National Band Contests are undoubtedly the largest project of this kind in the country, and under the guidance of the Instrumental Committee of the Conference are likely to become most successful. In another department of this issue will be found a most in-

teresting article on the Band Contests which everyone should read, and if they have not already taken steps to do so, should promptly set about preparations to support the committee in charge by sending a band to the contest. The secretary of the committee, Mr. C. M. Tremaine, who has accomplished so much for music in America, suggests the following points for consideration; (1) One object of the contests is to lead to the formation of school band associations in the different states, which will work for the development of local bands. (2) A good school band is helpful, among other things, in winning wider public recognition of the importance of school music. (3) Special provision will be made in this year's rules for beginning bands, and the selective lists of numbers for both high and grammar school bands has been made easier.

—:—

Exhibitors at the Conference

One of the most important, valuable and interesting departments of the Annual Conference in recent years, has been the exhibits made by book and music publishers, band and orchestral instruments, piano and talking machine manufacturers, and other products necessary to the proper conduct of the music department in schools and colleges. The exhibitors have come to be recognized as regular members of the Conference, in fact the majority, if not all, are registered and paying members in good standing. That the exhibits are appreciated by those in attendance at the Conference is proved daily by the crowds that may be seen at all times around the booths. Here the super-

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visor and teacher from the smaller communities may get in touch with almost everything that is published, and frequently we have noted that the big town men and women will take time to look over new material for bands, orchestras, glee clubs and choruses, etc., when they would not have time at home. Chairman W. M. Gamble, Jr., of the Exhibitors Committee reports that already many of the large and small firms have made reservations for the Kansas City meeting, and he anticipates that there will be even a larger number than were represented at Cincinnati and Cleveland, when new high records were set.

Conference Contributing Members

At the Cleveland Conference in 1923, provisions were made through a constitutional amendment for a new type of membership to be called *Contributing Members*. In proposing this additional opportunity for people to identify themselves with the work of the Conference, it was President Gehrkins idea that there were many people, both active musicians and those who appreciate, but take no active part in musical affairs, who would be glad to assist the big work undertaken by the Conference. Last year 20 contributing members were reported by Treasurer McFee. *On another page of this issue will be found a list of some 67 names under this type of membership.* President Breach is insistent that a membership of at least 4000 members should be obtained for 1925, and is making every effort to secure them. This should not be a great task,

though it is one that has never been accomplished in the past, for the membership then would not represent more than twenty-five per cent of the total number of people identified with school music in the country. Every person who is now a member of the Conference can assist "Prexy" Breach in attaining the goal of his ambitions. Every member will then have the right to boast of the big membership of "*Our Conference.*"

Are You A M. S. N. C. Member?

On another page of this issue will be found a list of names of people who are on the list of members for 1924, and yet they cannot be located by this office. This is probably due to the fact that said member changed his address from one town to another during the summer of 1924 and did not notify the *Journal* office. The Annual Book of Proceedings was sent to each person on this list and returned to us on a "*return postage guarantee*" because of "*incorrect*" or "*insufficient*" address, by the postal authorities. We should probably not worry about the matter if the members concerned do not think enough of this book of 450 pages, to make sure that the proper address is on record, but we are anxious to get rid of the books for our offices are crowded. If therefore, in reading this list, your name appears, or you know the name of some person whose name is there printed, will you not assist us to the extent of sending that address at once.

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DR. LOTUS D. COFFMAN, *President University of Minnesota*

Like the program of every other institution the program of education is new only in a relative sense. It is constantly growing, developing and expanding, but its progress is always based upon the pragmatic experiences of earlier years. New institutions rise out of the disintegrating elements of the old, their roots usually are found deeply imbedded in the past.

Education never remains static. The ideals of education of Greece in Homer's time were not those of Rome in Caesar's time; those of Rome and Caesar's were not those of England in Gladstone's; those of England in Gladstone's time were not those of America in Lincoln's day and those of America's in Lincoln's day are not those of 1924. The educational ideal of Greece was temperance, of Rome militarism, of the Middle Ages an aesthetic renunciation of the old world, of England, commercial supremacy, and of the United States today individual achievement. Each of these ideals has served its day and generation, modified the character of the instruction offered and left its medium of sane educational theory and practice.

The changes that occur in the schools are always the result of forces that play upon or work within the schools. Between the shifting current of social progress and the character of the educational program offered for any given generation there is always an intimate relationship. Institutional forces in one generation mold the schools in one way while institutional forces in another genera-

tion mold them in another way. A study of the history of public education is a study of the record of social progress. Significant changes in the schools follow largely in the wake of significant changes in the social, industrial and political world outside. The schools cannot be disassociated from the life and spirit of the time in which they exist, for they are society's most sensitive agent for the realization and accomplishment of its purpose.

There are certain respects in which education has acquired a new meaning, a new significance. The most fundamental of these, perhaps, is the universality of its appeal. Almost from the very beginning in this country education was regarded as a privilege. It was not until the middle of the last century that it came to be regarded as a compulsory duty. Laws have now been enacted in every state in the Union requiring attendance at some kind of school for a reasonable period of time. These laws were passed for exactly the same reason that eight hour labor laws were passed, and that laws have been enacted prohibiting women from engaging in certain kind of work, that is, compulsory education laws have been passed for the protection of society.

For many years public schools were regarded as schools for the poor. Those who could afford it attended private schools, but the indigent and the children of the common people went to the public schools which were in many parts of the country regarded as charity schools. At first taxation

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for the support of such schools was voluntary. It was a long step forward when the rights of sovereignty changed and the property of all the people was taxed for the education of the children of all the people. This development was hastened by a recognition of the fact that there are just two guarantees of civil liberty, one an Anglo-Saxon and the other an American guarantee. The Anglo-Saxon guarantee is that all men shall enjoy equal rights before the law. In the administration of this law it soon became apparent that equal rights could not be guaranteed if those who are to administer the law are untrained and uninformed. Consequently, the pioneers established another guarantee, a guarantee indigenous to American life, that the children of all men shall enjoy equal educational rights, privileges and opportunities. If one strikes a blow at either of these guarantees, he strikes a blow at the other. If he destroys either of them he destroys the other.

The relationship which the American people feel between popular education, on the one hand, and democratic society on the other, is the relationship which they feel with responding devotion. Any nation which finds its expression in free political institutions is increasingly dependent upon popular education. The freer the political institution, the more widely scattered are the schools for all the people. The more controlled the political institutions, the less widely scattered are the schools for all of the people. The chief means of control in an autocracy is always some form of militarism, while the chief means of control in a democracy is always some form of popular educa-

tion. It is no mere accident of time and place that Americans have been distrustful of large armies and of large navies and of the exercise of a coercive police power and that they have fostered public education as a special privilege for all, nor was it due to mere time and chance that Russian despotism failed to support schools for the people and exercised secret surveillance over a militant police.

The importance of universal education has been more clearly appreciated since the war than before. Slowly but certainly the truth has been forced home to us that wherever ignorance prevails we have a fertile soil for the unscrupulous demagogue to ply his nefarious trade in. The converse of this truth is now equally well understood and that is that democratic institutions can flourish and survive only where education is enjoyed by all. Democracy after all is only a process of continuous education, for the problems of each succeeding generation are more complex and intricate than those of the preceding generation and as a consequence require more training for their consideration and solution.

The very fact that the schools are supported by taxation makes them extremely sensitive to all sorts of demands. The expansion of their curricula, the modification of their disciplinary procedures and the introduction of many new types of administrative units, have come in response to public pressure. Whenever any group feels that it has a special cause to promote it urges that instruction be given in the interest of its cause. If the schools were to attempt to respond to all of these, chaos, inefficiency and the complete destruction of any consistent and well organized program

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would result. While the schools do respond to the pressures of special groups, one of their chief elements of strength lies in the fact that they do not respond readily and quickly. Otherwise they would soon become the victims of propagandists, of reformers and of the advocates of all sorts of utopian schemes. Since progress in school and society are parallel and mutually reciprocal, the advocates of every type of program should see that the schools are not diverted from their primary work.

We say, for example, that one of the functions of the schools is to train for the intelligent exercise of citizenship. This principal is being enunciated with great frequency these days. The air and the mails seem to be filled with an infinite number of special interpretations of the meaning of citizenship, some pink and pale, some incrustured with conservatism and others extremely radical. Each of these would emasculate the current program of education and convert the schools into a special agency for its use. That education is a miserable failure which keeps the students in slavish bondage to some narrow and provincial point of view or fails to develop in them a willingness to accept personal responsibility for their convictions. The public character of the schools must be maintained. Efforts to make them serve the interests of special groups must be resisted. If any force, no matter how alluring and attractive it may be is allowed to immerse itself into the school system for the purpose of using the schools to serve as special ends, then that force is destroying the foundation and the framework of American liberty.

A second respect in which education

(Continued on page 67)

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President's Corner



FOUR LITTLE "BREACHES"

Dear Friends:

We feel sure that you are beginning to think of the Kansas City Meeting. In this issue of the *Journal* you will find the preliminary program. Owing to the fact that the meeting occurs early this year the final program, which will appear in the March issue of the *Journal* will reach you just before you leave for Kansas City.

This preliminary outline will give you a general idea of the plans for the program. In response to an almost unanimous demand we are trying to keep the program from being overcrowded and are allowing ample time for rest and visiting between sessions. We have also had a unanimous request that we cut down the number of formal papers and addresses and have as many demonstrations and round table discussions as possible.

On each day of the Conference Week we are trying to feature a different phase of the work. On Monday morning there will be demonstrations of three different types of High School work followed by round table

discussions. On Monday afternoon will be held the first formal session. There will be an informal banquet Monday evening in Convention Hall. This will be given in conjunction with the Civic Clubs of Kansas City.

Vocal Music will be featured on Tuesday and demonstrations of work in grades 1 to 7 will be given in seven different centers. In the afternoon there will be a concert in Convention Hall by 4,000 children from grades 5, 6 and 7 directed by Miss Mabelle Glenn. This will be followed by a round table discussion.

Tuesday evening in Convention Hall will be held the Kansas City High School Contest in mixed chorus, boys' glee club, girls glee club and sight singing. Each member of the Conference will be invited to vote on each event. For the latter part of the program the cantata "Bobolinks" by Carl Bush, will be given by the Junior High School Chorus, the composer conducting.

Music Appreciation in the grades will be the general subject for Wednesday's programs. In the morning

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there will be demonstrations of the work in grades 1 to 7 followed by round table discussions. In the afternoon in Convention Hall there will be a children's concert given by the Kansas City Symphony Orchestra to an audience of 10,000 children. At this concert the first performance of the incidental choruses to "Alice In Wonderland," Suite by Edgar Stillman Kelley, will be presented. A test in listening will be given at this concert.

On Wednesday night the formal banquet will be given at the Hotel Baltimore. Mr. George H. Gartlan of New York City will act as Toast-Master. Mr. Edwin Markham, well known poet and lecturer, will give the principal address.

Several Sections will be held on Thursday morning including Instrumental, Piano, Junior High School and Rural. The annual business meeting and election of officers will occur Thursday afternoon. The concert by the Conference chorus and orchestra will be presented Thursday night in Convention Hall.

The final General Session and Business Meeting will be held Friday morning. The sessions on Friday afternoon and Friday night will be devoted to a Midwest High School Contest. In the afternoon Mixed Choruses, Girls' Glee Clubs and Boys' Glee Clubs from Missouri, Kansas, Oklahoma, Nebraska and Iowa will compete. In the evening the competition will be for Bands and Orchestras.

There is a growing interest all over the country in State High School Contests. These contests have been held in the Midwest states for several years and gained a nation-wide reputation. We believe that the mem-

bers of the Conference will welcome an opportunity to hear these fine High School organizations.

Mr. George B. Keenan of the Music Department of the Kansas City Schools is Chairman of the Contest Committee. The other states are represented as follows: Iowa, Miss Alice Inskeep, Cedar Rapids; Nebraska, Mr. H. O. Ferguson, Lincoln; Kansas, Miss Grace V. Wilson, Topeka, and Oklahoma, Mr. Floyd K. Russell, Oklahoma City.

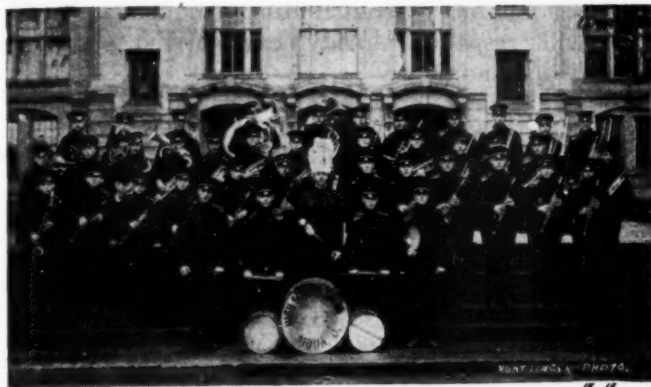
As we told you in the October issue of the *Journal*, it is our intention to make an intensive membership campaign the main objective for the year. After further consideration of the needs of the Conference we are more and more convinced that a special effort should be made to enlist the active support of every Supervisor of Music.

It is hard to realize that less than one-third of the supervisors in the country are members of the Conference. If we are to attain the aim indicated in our slogan, "Music for every child-Every child for Music," we must as soon as possible line up every supervisor. A study of the enrollment in the Conference during the last few years reveals some interesting figures. The membership for the past five years is as follows:

1920.....	1435	members
1921.....	1452	"
1922.....	1872	"
1923.....	2332	"
1924.....	2140	"

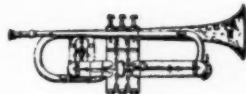
If we are to reach the goal of 4,000 members set for this year, we will practically have to double our membership. Can we do this? Yes, *we can if each one will lend a hand.*

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Do not forget the contributing membership. This class membership was originated to afford an opportunity for many to make a contribution to the cause of Public School Music. The fee is *five dollars*. Last year we had twenty-five contributing members. In this issue of the *Journal* we are pub-

lishing an Honor Roll of *seventy-five* contributing memberships that have already been received for this year.

It is not too soon to begin to lay your plans to go to Kansas City. The Music Supervisors National Conference is the liveliest body of Music Educators in the world. Its meetings provide the greatest source of inspiration and information available. You cannot afford to miss this meeting.

Fraternally yours,

William Breach, *President*.

PRELIMINARY PROGRAM—EIGHTEENTH MEETING

KANSAS CITY, MO.

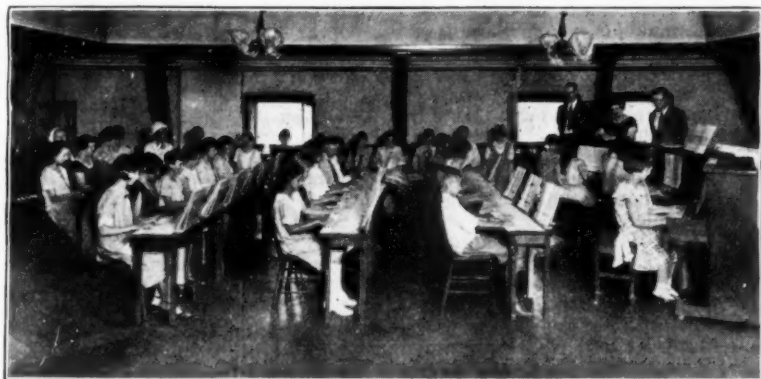
Monday, March 30

- 9:00 REGISTRATION. Mezzanine Floor, Hotel Baltimore.
- 9:30 HIGH SCHOOL HARMONY (First and Second Years)
Francis I Room, Hotel Baltimore
Classes conducted by Miss Virginia French.
Classes tested by Vincent Jones, New York.
- 9:30 HIGH SCHOOL VOICE CLASSES, Roof Garden, Kansas City Athletic Club.
Voice class from Northeast High School, Frank Chaffee, Teacher.
Voice class from Manual Training High School, Harry Seitz, Teacher.
Round Table.
- 9:30 HIGH SCHOOL MUSIC APPRECIATION, Ball Room, Hotel Muehlbach.
Class from Northeast High School, Margaret DeForest, Teacher.
Music Room, Hotel Muehlbach,
Class from Central High School, Marguerite Zimmerman, Teacher.
Classes tested by Dr. Sigmund Spaeth, New York.
Round Table.
- 2:00 FIRST GENERAL SESSION, Gayety Theatre.
- 6:30 INFORMAL BANQUET, Convention Hall.
Civic Clubs of Kansas City in conjunction with the members of the Conference.
Dancing.

Tuesday, March 31

- 9:15 TEACHING OF VOCAL MUSIC IN THE ELEMENTARY SCHOOLS,
Ball Room, Hotel Muehlbach, Grades 1 to 7.
Classes conducted by Mabelle Glenn.
Francis I Room, Hotel Baltimore, Grades 1 to 7, Rose Sattler, Supervisor.
Ashland School, Grades 1 to 7, Mrs. Esther Darnall, Supervisor.
Van Horn School, Grades 1 to 7, Sarah Clifford, Supervisor.
Teachers College, Grades 1 to 7, Elizabeth Cannon.
Greenwood School (Platoon School), Grades 1 to 7, Claribel Woodward and Edna Lang, Music Teachers.
Henry C. Kumpf School (Platoon School), Grades 1 to 7, Margaret McKemy, Music Teacher.
- 2:30 Convention Hall, (3 blocks from Hotels Baltimore and Muehlbach)
Concert by 4000 children from Grades 5, 6 and 7, Mabelle Glenn, Director,
Virginia French at the Piano.
Orchestra from Horner Institute of Fine Arts.
- 3:30 Round Table Discussion.

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- 8:30 Convention Hall.
 Kansas City High School Contest in Mixed Chorus, Boys' Glee Club, Girls' Glee Club and Sight Singing.
 Contesting groups directed by Mrs. Effie Hedges, Mari Whitney, Harry Seitz and Frank Chaffee. (Every member of the Conference will be invited to vote on each event.)
 Cantata "Bobolinks"—Carl Busch. Junior High School Chorus
 Kansas City Conservatory Orchestra, Composer Conducting.
 Chorus chosen from the classes of Gertrude Brueser, Pauline Wettstein, Regina Schnakenberg and Sara Bennett.
- Wednesday, April 1**
- 9:30 MUSIC APPRECIATION IN THE LOWER GRADES, Roof Garden of the Kansas City Athletic Club.
 Classes conducted by Margaret DeForest.
 Round Table.
- 9:30 Ball Room, Hotel Muehlbach.
 Music Appreciation in Grades 4, 5, 6 and 7.
 Classes conducted by Margaret Lowry.
 Round Table.
- 2:30 CONVENTION HALL. Fourth Childrens' Concert of the 1924-25 Series, given by the Kansas City Symphony Orchestra, N. de Rubertis, Conducting.
 First performance of the incidental choruses to "Alice in Wonderland," Suite by Edgar Stillman Kelley. (A test in listening is given at each concert)
- 3:30 Rehearsal of Conference Chorus and Orchestra.
- 6:30 FORMAL BANQUET, Palm Room, Hotel Baltimore.
 Toastmaster, Mr. George H. Gartlan, New York City.
 Address, Edward Markham, New York City.
- Thursday, April 2**
- 9:30 INSTRUMENTAL SECTION, Orchestra of 500 Elementary School Pupils, Conducted by Grade Wade, Supervisor of Elementary School Orchestras.
 Round Table.
- 9:30 PIANO DEPARTMENT, Ball Room, Hotel Muehlbach.
 Demonstration of 1st and 2nd Year Piano Classes, Helen Curtis, Supervisor of Piano Classes.
 Round Table.
- 9:30 JUNIOR HIGH SCHOOL SECTION, Westport Junior High School.
 (Take Country Club or Rockhill Car going South on Main Street to 39th Street. Walk two blocks East.)
 Orchestra, Boys' Glee Club and Chorus Demonstration, under Junior High School Music Teachers.
 Round Table.
- 9:30 RURAL SECTION, Francis I Room, Baltimore Hotel.
 Teachers' College Chorus, Elizabeth Cannon, Director.
 Round Table.
- ASSEMBLY, Lincoln High School (Negro).
 (Take Vine Street Car on 12th between Baltimore and Main to 19th and Tracy.)
- 10:00 ASSEMBLY PROGRAM, given by High School Band, Orchestra, Freshman Chorus, Girls' Glee Club and Boys' Quartette, Blanche Morrison and William Dawson, Music Teachers.
- 2:00 CONVENTION HALL, Negro Spirituals, sung by Chorus from Negro Elementary Schools, Blanche Morrison, Director.
- 2:30 ANNUAL BUSINESS MEETING. Reports of Committees. Election of Officers. Invitations for 1926.
- 4:00 Final Rehearsal Conference Chorus and Orchestra.
- 8:15 CONVENTION HALL. Concert by the University of North Carolina Glee Club and Conference Chorus, conducted by Paul J. Weaver, Director of Music University of North Carolina.
 Conference Orchestra, conducted by Jay W. Fay, Director of Music, Louisville, Ky.
- Friday, April 3**
- 9:30 CONVENTION HALL.
 Unfinished Business.
 Report of Educational Council
 Reports of State Chairman.
 Report of Treasurer.
 Report of Journal Editor.
- 2:00 CONVENTION HALL. Mid West High School Contest.
 Mixed Choruses, Girls' Glee Clubs and Boys' Glee Clubs from Missouri, Kansas, Oklahoma, Nebraska and Iowa.
- 8:00 CONVENTION HALL. Midwest High School Contest (continued) Bands and Orchestras from Missouri, Kansas, Oklahoma, Nebraska and Iowa.

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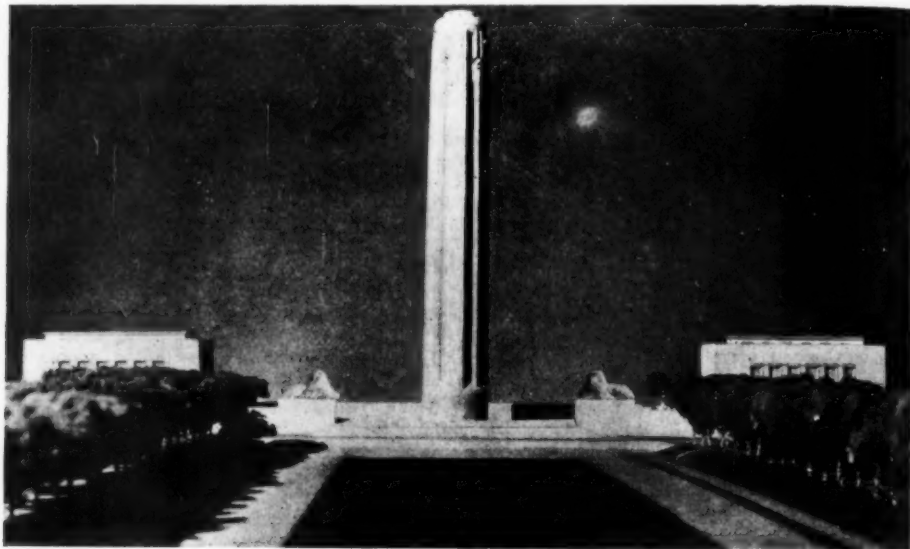
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college. The school property is valued at nearly a score of million dollars, placing Kansas City first in per capita value of school buildings. New structures being erected are unsurpassed in educational adaptation and equipment.

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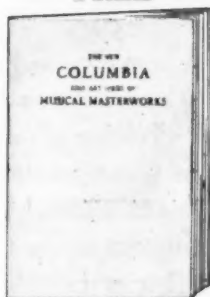
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private school offering the same courses and is of special interest to the musician because it offers opportunity for chautauqua and lyceum work through an affiliated bureau. The Cranston School of Music is headed by two internationally known operatic artists, Mr. and Mrs. Ottley Cranston.

The Kansas City Symphony Orchestra, which plays a Kansas City series, using nationally known artists and local performers, was heard in 75 cities last season, touring the city's trade territory and the far Northwest and Canada. Throughout the season in Kansas City there is scarcely a day without its worthy musical attraction, with great symphony orchestras, famous bands, great individual singers and musicians, opera companies and ballets presenting wonderful entertainment.

A remarkable public school music development has taken place under the direction of Miss Mabelle Glenn. Miss Glenn's outstanding ability and constant effort have been a fruitful inspiration to the teachers and pupils, and her work places Kansas City in an enviable position with regard to school music. Music in industry also is developing rapidly with orchestras, such as Montgomery Ward's, and choruses, like the Federal Reserve, National Cloak and Suit, and others. There is a growing interest in church music, and many excellent choirs are heard. Kansas City has numerous singing organizations and also com-

munity singing at Swope Park in summer.

Another form of art has found expression in the building of the great Liberty Memorial, across from the Kansas City Union Station, at a cost of more than two million dollars subscribed by the public. High on a facing knoll this huge structure with a central pillar rising 216 feet into the air, stands as a monument to the city's war heroes. And Kansas City's place as the center of Western Art is made secure by the enlightened generosity of William Rockhill Nelson, whose great estate will be used to purchase treasures of art for the pleasure and enduring inspiration of coming generations.

1925 CONFERENCE MEMBERSHIP

The slogan of President Breach is "3000 MEMBERS FOR 1925." This should be the easiest part of President "Billy's" big task. *At present less than twenty per cent of the more than 15,000 Teachers and Supervisors of Public School Music are affiliated with the National, Eastern or Southern Conferences. Is not this a sad commentary on the progressiveness of people in our branch of the profession throughout the United States? A supervisor should buy a membership in one of the Conferences the same as he buys life, accident or fire insurance—for self-protection. The Book of Proceedings of the annual meeting is well worth the active membership dues, even if the member cannot attend the meetings, and surely everyone is glad to receive the Journal. A membership application card is enclosed in this issue of the Journal and all readers of the Journal are urged to sign on the dotted line, write a check and send both to the treasurer whose name and address appear on the card. Present members are asked to send in their renewals at this time to expedite the work of the Treasurer's office.*

PREPAIR

The above is not a new word nor a new way of spelling an old word. Instead, it is the way the word PREPARE was misspelled at the very beginning of our advertisement of the "GOLDEN BOOK" and the "GRAY BOOK" of Favorite Songs which appeared in the December issue of this Journal. It only goes to show that mistakes will happen in even the best regulated print shops.

Because this is the first serious mistake that the printer of the Journal has made in our advertisements, it is pardoned.

The advertisement in which the mistake occurred began as follows—

"PREPAIR FOR YOUR CHRISTMAS MUSIC NOW"

Our present message is—

PREPARE NOW For your Spring Festival

by ordering a supply of

"The GOLDEN BOOK" and "The GRAY BOOK"

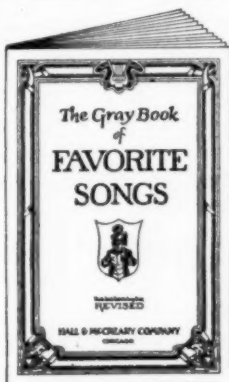


the best all-around Song Book for the lower grades and for community singing.

202 Songs

the best low-priced Glee and Chorus book for junior and senior high schools.

148 Songs



Every song is complete and has been carefully arranged for school use by a committee consisting of the following widely-known school music supervisors:

John W. Beattie, Mabelle Glenn, Edgar B. Gordon, Ernest Hesser, William Breach, Walter J. Goodell, Norman H. Hall and E. Jane Wisenall.

Because of the range of contents of The GOLDEN BOOK of Favorite Songs and The GRAY BOOK of Favorite Songs—because they are well-edited—because they are printed from newly engraved plates on a good quality of book paper—because they are substantially bound in H. & M. Wear-Well covers and because they are sold at very reasonable prices, they are being used almost everywhere. You too will want them in your schools if you once become acquainted with them. Better send today for at least a few of each.

Single copies of either book; 20 cents; quantity rate 15 cents a copy, postpaid.

HALL & McCREARY COMPANY
436 S. Wabash Avenue CHICAGO

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MID-WEST HIGH SCHOOL CONTEST

BIG FEATURE FOR CONFERENCE AT K. C.

One of the big features of the Kansas City Conference will be a High School Music Contest, in which organizations from at least five mid-western states will take part. The following is from a bulletin sent out by the Contest Committee to all directors of music in the states directly interested.

The State Contests held in the middle west have attracted much attention, and owing to an insistent demand from members of the National Music Supervisors Conference, who are desirous of hearing these excellent organizations, it has been decided to make the forth-coming contest a feature of the program at the National Conference in Kansas City, March 30-April 3. The Contest will take place Friday afternoon and evening, April 3.

Following are the rules governing the Mid West High School Contest:

Five States are to compete—Missouri, Kansas, Oklahoma, Nebraska and Iowa.

The events in the contest will include Mixed Chorus, Girls' Glee Club, Boys' Glee Club, Orchestra and Band.

Each State may send a maximum of five organizations. This will mean a total of twenty-five entries in the contest. The representatives on the Central Contest Committee for the different states are as follows:

Missouri—George Keenan, Kansas City.
Iowa—Miss Alice Inskeep, Cedar Rapids.
Oklahoma—Floyd K. Russell, Okla. City
Nebraska—H. O. Ferguson, Lincoln.
Kansas—Miss Grace Wilson, Topeka.

It is hoped that each state will enter a group in each of the five events. If

this is not possible substitutions may be made but the total number of entries from each state must not exceed five.

All entries from different states must be made on or before January 15. After that date, if the total quota of entries from each state has not been filled, applications will be accepted from other states, in the order of their receipt until the total number of twenty-five entries has been received.

Mixed Chorus	Minimum	24	Maximum	60
Glee Clubs	"	16	"	36
Orchestra	"	24	"	60
Band	"	24	"	60

It must be understood that all contestants must be regularly enrolled students, with passing marks in three subjects. Students from Junior High Schools may be included, but post graduates will not be eligible. Accompanists for orchestra must be high school student but chorus accompanists need not be.

Each school may select its own compositions. Each group may present two numbers. The total time for rendition of these numbers must not exceed fifteen minutes. The points of judging will include ten points for the proper selection of material. Choral organizations may sing with or without director.

The Judges

There will be a committee of three judges in each event. One member will act as chairman. All members of each committee will be residents of other states than the five competing states.

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Basis of Grading

Proper selection.....	10 points
Attack and Release.....	15 points
Adherence to music as written.....	10 points
Intonation.....	20 points
Balance.....	15 points
Interpretation.....	30 points
Phrasing, tempo, dynamics. (In choral numbers-diction.)	

Prizes

Trophies will be awarded in all events to winners of first and second places. It is hoped that substantial

cash prizes will be offered. Definite announcement concerning this will be made at an early date.

Expenses

All railroads have granted fare and a half rates for all attending the Conference. Application for railroad certificates must be made as soon as possible to George Keenan, Westport High School, Kansas City, Mo.

CONFERENCE CONTRIBUTING MEMBERS

The following is a list of Contributing Members for 1925 submitted by President William Breach. As this class of membership pays \$5.00 annual dues, it will readily be appreciated that a considerable income will be added to the treasury. Any person actively engaged in music work, or an interested patron of Music, or any organization may become members of of this class. It will be noted that the appended list contains a number of Civic and Music Clubs, and undoubtedly a great many additions will be made to the list before it closes on the 1925 activities of the Conference. *Why not send in your name, and get another with it.*

William Breach, Winston-Salem, N. C.
 Mrs. William Breach, Winston-Salem, N. C.
 Civic Music Com., Winston-Salem, N. C.
 Rotary Club, Winston-Salem, N. C.
 Kiwanis Club, Winston-Salem, N. C.
 Civitan Club, Winston-Salem, N. C.
 Lions Club, Winston-Salem, N. C.
 Clement Manly, Winston-Salem, N. C.
 J. G. Hanes, Winston-Salem, N. C.
 Dr. Edward Johnston, Winston-Salem, N. C.
 Dr. F. M. Hanes, Winston-Salem, N. C.
 Mrs. Will Reynolds, Winston-Salem, N. C.
 R. M. Hanes, Winston-Salem, N. C.
 Mrs. Bowman Gray, Winston-Salem, N. C.
 Mrs. Jas. Gray, Winston-Salem, N. C.
 J. E. NeCollins, New York City.
 Ernest G. Nesser, Indianapolis, Ind.
 Eugene M. Hahnel, St. Louis, Mo.
 R. V. Morgan, Cleveland, Ohio.
 Miss Hazel G. Kinsella, Lincoln, Neb.

Dr. Hollis Dann, Harrisburg, Pa.
 H. O. Ferguson, Lincoln, Neb.
 Miss Grace V. Wilson, Topeka, Kans.
 Miss Laura Bryant, Ithaca, N. Y.
 Arthur J. Abbott, Buffalo, N. Y.
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 Norman H. Gall, Chicago, Ill.
 Chas. E. Lutton, Chicago, Ill.
 Miss Alice Rogers, Santa Monica, Calif.
 Miss Edith M. Rhett, Detroit, Mich.
 Miss Clara Ellen Starr, Detroit, Mich.
 North Carolina State Teachers' Ass'n.
 Miss Alice Bivins, Greenboro, N. C.
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 Dept. of Music-State Uni., Chapel Hill, N. C.
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 Frank D. Farr, Chicago, Ill.
 C. C. Birchard, Boston, Mass.
 Osbourne McConathy, Evanston, Ill.
 Will Earhart, Pittsburg, Pa.
 Mrs. Will Earhart, Pittsburg, Pa.
 Peter W. Dykema, New York City.
 Mrs. Frances E. Clark, Camden, N. J.
 Miss Ada Bicking, Evansville, Ind.
 Charles H. Miller, Rochester, N. Y.
 Ernest W. Newton, Boston, Mass.
 H. C. Eldridge, Franklin, Ohio.
 John W. Beattie, Lansing, Mich.
 O. E. Robinson, Chicago, Ill.
 Wm. Arms Fisher, Boston, Mass.
 J. T. Roach, New York City.
 George, H. Gartlan, New York City.
 Charles H. Farnsworth, New York City.
 Edwin N. C. Barnes, Washington, D. C.
 Edward B. Birge, Bloomington, Ind.
 Mrs. Elizabeth Carmichael, Fort Dodge, Ia.
 Miss Louise Westwood, Newark, N. J.
 A. L. Hart, New York City.
 Glenn Woods, Oakland, Calif.
 Miss Letha L. McClure, Seattle, Wash.
 R. Lee Osburn, Maywood, Ill.
 J. E. Maddy, Ann Arbor, Mich.
 George Oscar Bowen, Tulsa, Okla.

A NEW SCHOOL CANTATA THE BUILDING OF THE SHIP

(Cantata for soprano, alto and baritone)

Words from Poem by Henry W. Longfellow—Music by Ira B. Wilson

In this lovely cantata, Mr. Wilson has again demonstrated his understanding of this phase of School Music and his musical setting greatly supplements the majesty and stateliness of this lovely poem. The music throughout is effective, melodious and pleasing and yet is never extremely difficult. There are a few unison passages that may be used as solos if desired. Time of performance about 30 minutes.

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By D. A. CLIPPINGER

This book was published a few months ago and its reception by supervisors and chorus conductors has been most gratifying to the author and publishers. It is not meant to take the place of private instruction, but clearly illustrates that many of the fundamentals of voice production and diction can be taught in class work. The text is plainly set forth in readable English and all of the illustrations and exercises given fully cover the points being made.

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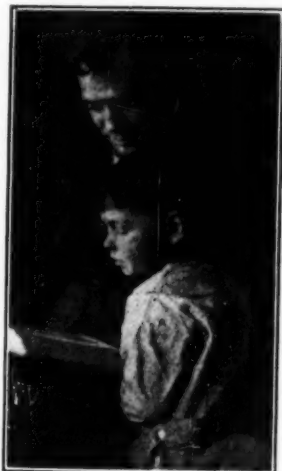
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Tests and Measurements Department

Conducted by PETER W. DYKEMA

My Dear Mr. Dykema:

The accompanying statement may or may not be what you want. In my judgment after four years of study and experimentation with the test idea as applied in the field of music I am inclined to believe we need to emphasize not only what tests we should use but why we should test. Returns from a single written examination graded by teachers in different parts of the country show a variation in marking ranging from 30 to 90. A first year test in college harmony was scored by various harmony teachers with a minimum of fifty and a maximum of ninety. The variable standards of teachers' gradings is evident in every phase of education. Scores on the Beach tests from different cities reveal the fact that third grade pupils in certain systems are equal to sixth and seventh grade pupils in other systems. Junior high school pupils in certain cities grade much higher than the average score of senior high school graduates. While the pupils of one city give evidence of intimate knowledge of the mechanics, their power of discrimination in listening shows little development. An en-



PETER AND "RE-PETER"

tire system scores high in the identification of syllable names as related to printed melodies but low in ability to distinguish the correct notation of other melodies — syllable spelling having been developed in place of sight reading. By the adoption of the test idea supervisors will rank much higher in the estimation of educators. In the physical world we employ the yard stick in place of the rule by thumb.

May not unwillingness to apply a definite measure to the results we seek to secure in the field of public school music be interpreted to mean that we fear such results may not exist? The attention which is being accorded tests in the field of general education is sufficient argument for their trial in music education.

Most sincerely,
FRANK H. BEACH.

BEACH STANDARDIZED MUSIC TESTS

The Beach Standardized Music Test was formulated in 1920 by Frank A. Beach, Dean of Music, and Prof. J. C. DeVoss, Ph. D., Director of Measurements and Standards of the

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A strong buoyant song full of animation and vigor, not difficult and very singable.

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- 2003 O Jerusalem That Bringest Good Tidings (Christmas)—*Daniel Protheroe* .12
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(Any Above Mentioned Publications Sent on Approval)

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It is a very melodious and delightful work that is easy to stage and has wonderful opportunities for the various groups of boys and girls in the grades.

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LOUIS WOODSON CURTIS

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A High School Chorus, School Glee Club, Musical Club or any organization looking for something new in the way of enjoyable entertainment will find this a thoroughly attractive operetta.

The Plot is light and romantic and woven around Pierrette, Pierrot, a band of Mountebanks or Entertainers and a group of Shepherds.

The music is not difficult and is tuneful enough to be readily learned. The lyrics are full of fun and geniality. It moves along from one captivating air to another with interesting vivacity. The nature of the various solos, voice combinations and ensembles, interspersed with sprightly dances and clever pantomimes, create a distinct "operatic" atmosphere and give the impression of breadth and finish unusual in an entertainment of this kind. There is a laughing Clown song reflective of "Pagliacci" and a Wedding song whose haunting melody will linger long in the memory. A production that on the whole will give unalloyed pleasure to singers and listeners alike.

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Kansas State Teachers' College of Emporia. Since that time it has been used in many parts of the country, in school systems, which present widely different conditions. Copies of the tests may be purchased directly from Mr. F. A. Beach, at Emporia, Kans.

The announced purpose is to measure achievement in music, and to furnish data for comparison of results accomplished by individuals, groups and systems of different cities; to afford a basis for the analysis of the character of instruction—the relative emphasis placed upon different phases of music teaching. Series I is designed for use in all grades beginning with the third through high school. Three printings of five thousand each have made possible the establishment of forms—average scores for the several grades—based upon returns from widely separated cities in different states.

The norms established are for the entire tests and also for different phases of work represented in the test.

The test consists of seventy questions. No definitions are required. The pupil indicates his answer by making a circle or drawing a line. The test includes:

1. The recognition of the symbols of pitch and rhythm, key and measure signatures, terms of tempo and mood marks.

2. Ear tests in the recognition of measure, the direction of melody, the similarity and differences in melody, repetition and contrast in phrases; in pitch discrimination of intervals within the scale.

3. The recognition of different pitches as related to their syllable names (without notation) presented tone by tone and in phrases involving

memory. Certain ear tests are given instrumentally, others vocally, some after one hearing, others after two hearings and others after singing back with a neutral syllable.

4. Eye tests which include the recognition of note values within the beat and within the measure, the recognition of pitch representation as related to syllable names.

5. Tests for eye and ear combined are secured through the checking of the staff notation of melodies variously presented: instrumentally, with syllables, with neutral syllable, and with words. Identification or corrections are made in some cases note by note; in others after the complete melody has been heard.

6. Sight reading ability is measured by the selection of the correct representation of unfamiliar melodies—thus eliminating the possible aid of the memory.

7. Two questions involve the recognition and writing of simple melodies, one heard tone by tone, the second twice heard as a whole and then written from memory.

The returns by supervisors of tests which have been given in various cities have afforded wide opportunity for rechecking and interpretation. Cities where the tests have been repeated give evidence of the value of this procedure.

The Beach Test No. 1 is in the nature of general survey of an entire system. Utilizing the information accumulated the author in collaboration with Prof. Peter W. Dykema of Columbia University has in process of formulation a series of tests each designed to measure in detail the various phases of music education in the public schools.

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2nd Vice-Pres. and Editor.

MISS MARY G. NUGENT, Pittsfield, Mass.,

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RUSSELL CARTER, Albany, N. Y.,

Treasurer.

PRESIDENT'S MESSAGE

Only a little over a month remains before we convene in New Haven, Conn. This fact should bring to many of our members the necessity of acting quickly if reservations at conference headquarters are desired. If the advance reservations at Hotel Taft are an indication, it would seem as if our slogan of "1000 members in New Haven" is to be realized. A conservative estimate would place it high above the five hundred mark. You are all interested in securing half-fare rates for your return journey. In this connection, it is important to remember that even though you are coming from a short distance, your ticket agent should be asked for a certificate. All Connecticut members should be especially careful of this, because we will need 250 certificates in order to receive half-fare and for various reasons it has been a difficult process to gather even this number at past conferences.

Your program committee has worked faithfully and diligently so that you may



RICHARD W. GRANT
President

revel in good things. Wednesday and Thursday mornings are given over to the usual school visitations but, in addition, we have listed three roundtables on three of the most important phases of school music. The people in charge are all our own members and are all qualified to talk or demonstrate thru long years of successful experience. The afternoon programs show the names of prominent musicians and educa-

tors. You will notice that we have avoided too many speakers and speeches. Moreover, every afternoon program has in it some one thing that is distinctly inspirational or recreational in character. All these meetings are to be held in Sprague Memorial Hall, a beautiful auditorium and a part of the Yale School of Music.

Let me repeat—the time is mighty short and no wide-awake, active and progressive supervisor can afford not to be present at New Haven, March 18, 19, 20.

Cordially yours,
Richard W. Grant, *President.*

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- 7:00 Registration at Headquarters, Hotel Taft.
 7:00 Lobby of Hotel—Informal Reception, Movies, Theatres.
 8:15 Room A Meeting of Executive Board at the Hotel.
 8:15 Sprague Memorial Hall—Concert-Rehearsal of the Horatio Parker Choir.
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WEDNESDAY MORNING, MARCH EIGHTEENTH

- 9:30 School Visitations, New Haven Public Schools.
 9:30 The Public School Orchestra Round-Table, New Haven High School.
 Chairman Mr. Harry E. Whitemore, Director of Music, Manchester, N. H.
 "The Orchestra in the Grades."—
 Mr. David Mattern, Director Instrumental Music, Rochester, N. Y.
 "Organization of the High School Orchestra."—
 Mr. Victor L. F. Rebmann, Director of Music, Yonkers, N. Y.
 Demonstration: Regular Rehearsal—
 Mr. W. E. Brown in Charge, Director of Music, New Haven, Conn.
 1. Tuning Routine.
 2. Familiar Selection
 3. Sight Reading.
 4. Interpretative Practice.
 5. Familiar Selection.
 Discussion.
 9:30 Wooster School, Miss Pauline Meyer, Director of Music, New Britain, Conn., will give demonstrations of model lessons in Music Appreciation. Grades 1-6.

WEDNESDAY AFTERNOON, MARCH EIGHTEENTH

- 1:30 Community Singing—Arthur F. A. Witte, conducting.
 1:45 Formal Opening of the Conference with addresses of welcome by Mayor Fitzgerald, Superintendent of Schools, F. H. Beede and Dr. James R. Angell, President Yale University.
 Response by the President of the Conference, R. W. Grant.
 2:45 Address—James Francis Cooke, Editor of Etude, Philadelphia, Pa.
 3:15 Address—Dr. Hollis Dann, Director Dept. Public School Music, New York University.
 3:45 Albert Edmund Brown, Dean Public School Music, Ithaca Conservatory, N. Y., in a program of Songs.
 4:30 Publishers' Exhibit at Hotel Headquarters, Room 117—Yale Room.

WEDNESDAY EVENING, MARCH EIGHTEENTH

- 8:15 Woolsey Hall—Concert by Alma Gluck, Soprano—Seats \$1.50 Plus Tax.
 9:00 Informal Reception and Dancing, High School, Charge Physical Training Dept.

THURSDAY MORNING, MARCH NINETEENTH

- 9:30 School Visitation, New Haven Public Schools.
 9:30 Voice Production in the Public Schools Round-Table, Prince St. Grammar School.
 Chairman, Miss Esther Greene, Director of Music, Oneonta Normal School, New York.
 Demonstrations with small groups of children.
 The Child Voice, Miss Laura Bryant, Supervisor of Music, Ithaca, N. Y.
 The Boy's Changing Voice, Mr. Wm. Short, Supervisor of Music, Northampton, Mass.
 Vocal Class Instruction, Mr. Frederick Haywood, New York City.
 Discussion.
 9:30 Junior High School—Round-Table. Chairman, Mr. Ralph L. Baldwin, Director of Music, Hartford, Conn.
 9:30 Selections by four Seventh Grade Choruses, Orange Street School, Miss Ethel L. Higgins, New Haven, Conducting.
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Discussion.

THURSDAY AFTERNOON, MARCH NINETEENTH

- 1:30 Community Singing.
- 1:45 Annual business meeting with election of officers, reports of committees, etc.
- 3:00 Address—Professor Peter Dykema, Director Dept. Public School Music, Columbia University. "Tests and Measurements in Music Education."
- 3:30 Address—Dr. Luther A. Weigle, Yale University.
- 4:00 Concert by Yale University Glee Club.
- 5:00 Publishers' Exhibit at Hotel Headquarters, Room 117—Yale Room.

THURSDAY EVENING, MARCH NINETEENTH

- 6:00 Various Alumni Dinners.
- 8:15 Woolsey Hall, Concert, Haydn's "Seasons" by 600 High School Pupils of New Haven, William E. Brown, Director of Music.

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- 9:30 "A Music Clinic" under the direction of T. P. Giddings, Director of Music, Minneapolis, Minn.
Grade 1-8 will be taught in rotation by Mr. Giddings, Truman Street School.

FRIDAY AFTERNOON, MARCH TWENTIETH

- 1:30 Community Singing.
- 1:45 Address—Dr. Max Schoen, Carnegie Tech., Music Appreciation.
- 2:15 Address—Prof. William Kilpatrick, Columbia University.
- 3:00 Address—Piano Accompaniments, Mr. George Gartlan, Director of Music, New York City.
- 3:30 Publishers' Exhibit.

FRIDAY EVENING, MARCH TWENTIETH

- 6:30 Annual Banquet at New Haven Lawn Club.
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Speaker, Dr. Charles M. Bakewell, Yale University.
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STATE AND NATIONAL HIGH SCHOOL AND GRAMMAR SCHOOL BAND CONTEST—1925

The interest aroused by the National Band Contest held in Chicago in 1923 has led to the expansion of the idea into State and sectional contests as well. In order that the full educational benefit may be secured, these contests have been placed under the auspices of the Music Supervisors' National Conference and the immediate direction of its Committee on Instrumental Affairs. The National Bureau for the Advancement of Music is cooperating. The National Band Instrument Manufacturers have consented to give the prizes. The object of these contests is the development of band and instrumental music generally in the schools of the country. It is believed that the interest aroused by the contest, and later annual repetitions will result in the near future in winning more proper recognition of the educational importance of bands and that this in turn will enable the bands more fully to serve their school and the community.

The foregoing paragraph is quoted from the new bulletin of the National Bureau, announcing details of the 1925 State and National School Band Contests. At the request of the Band Instrument Manufacturers, who financed the first national contest, the

management of subsequent contests was put into the hands of the Committee on Instrumental Affairs of the Music Supervisors' National Conference, who reorganized the contest last year on a basis of state-wide activity, leading eventually to a national finale, the winners of which would really be the strongest School Bands in the country.

Events have justified the wisdom of the new plan. Last year contests were held in 13 states, and interest shown by entries from many other states who were unable to meet the conditions requiring a minimum number of contestants. State Band Organizations have been formed, and older organizations are joining with the National in a friendly spirit of cooperation. The 1925 material is in the field early this year, and it is hoped that many bands will enter the contest with ample time to study and prepare the contest numbers.

The National Bureau for the Advancement of Music has managed admirably the details of the organization, and Mr. Tremaine has been added to the Committee on Instrumental Affairs to act as secretary. The contribution of the National Committee to the contest has been

largely along the line of material. It was felt at the outset that the Committee should take no part in such a movement unless it could inject an educational element into it that would represent not merely greater musical activity but also study of the highest type of musical compositions. Accordingly a number was chosen to be played by all contestants, and each entering band was required also to play a second number, to be selected from a list of 20 compositions. The publication of the list was followed by immediate and vigorous action. From all parts of the country came letters of praise and of blame. In one mail the chairman received a doleful plaint from one supervisor who felt that he could not enter his band with such difficult material and from another a word of hearty commendation for the really constructive contribution to school band literature. The writer of this article took part in one State Band Contest and was adjudicator in another. In all he heard some 20 bands present one or another of the compositions in question, and *not one was badly played*. Many band leaders purchased the entire list to find which one was best adapted to their bands, and the experience of the players was thereby greatly enriched.

There is no greater technical difficulty in a composition of enduring musical merit than in many a trivial piece with no form or content. The apparent difficulty is often one of unfamiliarity, and a movement from a symphony when played and rehearsed often yields a musical reward to player and auditor that makes it well worth the effort. The approach to Shakespeare is not through much reading of Jesse James and Nick Carter, and likewise the approach to Beetho-

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NATIONAL BAND CONTEST TROPHY

ven is not through much playing of weak and trivial music. Children have not the maturity and richness of experience to grasp the emotional content of the masterpieces of the great composers, but they may learn to play the notes, to love and become

familiar with the form, and in time to live into a full appreciation of them. This argument would not prevail if the great compositions of the classic school were inherently difficult or impossible of execution. As a matter of fact they are often less difficult than the trashy and ephemeral pieces written to order for school bands, and invariably easier than the tortuous and complicated jazz figures of the popular music of today.

This year the Committee has yielded to the pressure for easier material, but has not abated its zeal for musical merit. It has presented a list of compositions designed to enlarge the musical horizon of school bands and raise the standard of the music they attempt to play. The list represents much thought, and the compilers feel that it deserves a trial. If it is proven by actual experience that school bands cannot play this grade of music, we shall have to take a step backward, but we are confident that the study of the material presented is rich in educational import and that it will be found *after trial* that the numbers are playable. A special effort has been made in compiling the list to exclude old war horses like "Poet and Peasant," "Raymond," and the like.

It is hoped that sectional contests will be held this year. When all the conditions are met a National Contest will be held that will be really significant and will represent a genuine wide spread interest and activity in school bands that is *national* in every sense of the word.

The pamphlet on School Band Contests may be had from The National Bureau for the Advancement of Music, 45 West 45th St., New York City.

Jay W. Fay, Chairman.

THE CONFERENCE ORCHESTRA

The Conference Orchestra made its first bow to the public at the St. Jo meeting under the inspiring baton of Will Earhart. A competent band of instrumentalists rendered a worthy program and accompanied the chorus under Peter Dykema in a difficult modern composition. It was demonstrated to the delight and satisfaction of the Conference that the supervisors were skillful musicians, able to form a creditable organization on short notice and acquit themselves nobly.

Since the St. Jo meeting there have been three orchestras. Increasing complexity of the program, difficulties of time and place for rehearsal, and other considerations have raised the question of dropping the orchestra and chorus from the Conference program. As the result of a questionnaire it has been decided to continue the orchestra for this year at least, and President Breech promises a convenient hour and place for rehearsal. Jay W. Fay, formerly supervisor of instrumental music at Rochester, N. Y., and now director of music at Louisville, Ky., has been chosen to lead the orchestra. He has arranged a tentative program as follows:

A. Elegie from the Third Suite.

Tschaikowsky

B. Suite of numbers from editions for School Orchestra

(1) Prelude in C Minor

J. W. Pepper *Rachmaninoff*

(2) Minuet *Bach*

G. G. Schirmer.

(3) In the Woods *Godard*

C. C. Birchard

(4) Capriccio in A *Haydn*

Oliver Ditson

(5) March from Algerian Suite

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Open Forum

Editor's Note:—The Open Forum department will be open for discussion of questions pertinent to the welfare of the Conference and the cause of Public School Music in general. Communications intended for the department should be so specified by the writers. It is hoped that members of the Conference, and others will avail themselves of this opportunity to contribute a real service to School Music.

A CONSTITUTIONAL AMENDMENT

Proposed by Committee on Sectional Conferences

To the Editor of the Music Supervisors Journal:

I have been reading with much interest the various communications regarding the plans for a biennial national conference submitted last spring at the Cincinnati meeting. It becomes increasingly evident that as usual there are two sides to every question. I must say, however, that although I have tried to keep an open mind I have become increasingly convinced that there is sufficient merit in the idea of a national convention every two years with strong sectional meetings in the intervening year that I believe we should try the plan even if at the end of 6 or 8 years we find it necessary to return to our present arrangements. I am led to this conclusion quite as much by considering the needs of the small supervisor with limited finances as by considering those of the supervisors in large cities who have more money at their disposal. The suggested rearrangement should greatly strengthen our sectional conferences, and thus bring a strong meeting within the range of a far larger number of supervisors in all parts of our country than is now possible.

It is with these thoughts in mind that I am submitting, in accordance with the provisions of our Constitution, advance notice of an amendment to Article VII of our Constitution, namely; Notice of Amendment to Constitution, Section I of Article VII of the Constitution shall read, The conference shall meet biennially between the dates of February 15 and May 15, at the discretion of the Executive Committee. All other portions of this article shall remain unchanged.

PETER W. DYKEMA,
Teachers' College Columbia University
New York City.

Hartford, Conn.
Nov. 7th, 1924

To the Editor of the Journal:

I have expressed myself on the subject of Sectional Conferences so many times that I fear that I have little of value to offer that may be new. It must be evident to any observer that the growth of the various conferences is a most encouraging sign of the appreciation of professional co-operation. That is, of course, closely affiliated with service. This marked growth

presents to the eager supervisor several problems. On the one hand is the benefit to be derived from attendance at a conference, the professional stimulation and therefore the desire to attend more than one conference, and on the other hand the cost in time and money to do this.

It must be evident to all that the stimulus to school music is of the greatest value to supervisors in towns of moderate size. It is absolutely essential, therefore, to bring the conferences within reach of this great majority of supervisors. I believe that this can be best done by making the sectional conference as effective and practical as possible and by cutting the length of conference session to the minimum consistent with effective programs. As to the wisdom of having a national conference alternate with a sectional conference I am not prepared to say. However, I am of the opinion that, due to its proven effectiveness, nothing should stand in the way of the development of the sectional conference.

JAMES D. PRICE,
Asst. Supervisor of Music.

Denver, Colo.
Dec. 4, 1924.

Editor of Journal:

The matter of dividing the conference of music supervisors should be considered only after very careful investigation. Certain sections of the country are so situated that the division of the present group would in no wise disturb their source of inspiration. The Rocky Mountain region would doubtless suffer more than any other part of the country. Large cities are very scarce. The country is not thickly populated. The district con-

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ference would necessarily consist of comparatively few members. The inspiration that comes from meeting people from other sections of the country would necessarily be lost.

Personally, I have no desire to appear selfish in my attitude. The national gathering has meant much to me. The opportunity of meeting the men who were doing things has been most helpful. *I cannot help but feel that if the conference is divided up into numerous sections the big vision will be lost.*

Those of us in the west where supervisors are few would lose the thrill that comes through mingling with a large number of people in our own profession. *The membership would not give us enough financial support to have a representative meeting,* and I fear we should suffer seriously through the division.

We are willing to abide by the decision of the majority, but trust that the members from the more thickly populated districts will give us consideration before arriving at a definite conclusion.

JOHN C. KENDEL,

Director of Music.

Schenectady, N. Y.

Nov. 12, 1924.

Dear Editor:

The question of alternating years of meeting for National and Sectional conferences is really a vital one to every progressive supervisor. The National Conference, *in so far as serving the entire country is concerned, is national in name only,* though there is no question but that the scope of its activities is very great. The question which confronts the average supervisor yearly under the present scheme is, "Which conference shall I attend?" it being assumed that the live supervisor belongs to both his sectional and national association. It is absolutely impossible to attend two conferences in one year. Consequently, whichever way one may decide, the other conference is the loser. Therefore, it seems wise to arrange a definite scheme of alternate meetings for the various conferences which will not conflict. In that way every supervisor will be able to enjoy the benefits and privileges of both meetings.

I sincerely hope that the sentiment of all conferences will be in favor of such a plan and that the officers of the various organizations may meet as

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Sincerely yours,

GEORGE J. ABBOTT,
Director of Music.

Penn. State College,
Dec. 6, 1924.

Dear Editor:

Let me briefly comment on an issue that we must face sooner or later. I refer to the relation of the sectional conferences to the National. The time has come when we should seriously consider the question of entering into a closer affiliation with the National Body. As one of the Charter members of the Eastern, I am jealous of its prestige, and no one is more desirous than I am of seeing it develop and expand. No one would protest more vigorously against any infringement of its rights. Therefore, I weigh my words carefully when I say that I am convinced of the basic soundness of the plan which will permit the National Conference to meet every two years, and the Sectional Conferences to meet in the intermediate years. It will certainly produce one good result, which in the last analysis we are all working for, that is, the betterment of school music in this country. I will shortly appoint a committee to make a thorough investigation of every phase of the situation, and report its findings at the annual business meeting to be held Thursday, March 19th, at New Haven.

RICHARD W. GRANT,
*President Eastern Supervisors
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WINSTON-SALEM, N. C., NOV. 17-21, 1924

SOUTHERN CONFERENCE HAS BIG MEETING

The third annual meeting of the Southern Conference, held in Winston-Salem, N. C., on the dates November 17 to 21, was by far the best meeting of that group in every respect. Delegates were present from fourteen southeastern states, totaling over twice the number present at the last meeting. A splendid program was presented, including many speakers of national repute and a musical program which reached the high standards of the National Conference in quality and pretentiousness. Many important business matters were disposed of, and the effectiveness and value of the organization were clearly demonstrated.

The incoming officers are Miss Helen McBride, President, Assistant Supervisor of Music in Louisville, Ky.; Miss Irma Lee Batey, Vice-President, Lipscombe College, Nashville, Tenn.; Miss Jennie Belle Smith, Secretary, Supervisor of Music, Milledgeville, Ga.; Mr. Leslie A. Martell, Treasurer,



MISS HELEN MCBRIDE
PRESIDENT-ELECT

Oliver Ditson Co., Boston, Mass.; Mr. William Breach, Publicity Agent, Supervisor of Music Winston-Salem, N. C.; Mr. Paul J. Weaver, Auditor, University of No. Carolina, Chapel Hill N. C. The meeting place for next year was not definitely determined; the invitations receiving most favorable consideration come from Birmingham, Alabama, and Baton Rouge, La.

The Conference approved in principle the plan suggested by the National Conference which will provide for biennial meetings of the National and Sectional groups in alternate years. It also changed its official name to "The Southern Conference for Music Education," in an attempt to emphasize the fact that the organization includes not only supervisors of music in the schools but also representatives of college and University music departments and all other teachers of music in its territory.

From the standpoint of music education in the south, the important

THE BOOK OF PROCEEDINGS

A copy of the 1924 Book of Proceedings has been mailed to every member of the Conference who has paid his 1924 dues, as shown by the treasurers books. Some 70 copies of this big book of 450 pages have been returned to this office because the post office to which they were sent could not locate the persons to whom they were addressed. On another page in this issue will be found a list of Conference members that we have been unable to locate. *If your name is on this list, and you have not received your book, or if you know the whereabouts of any person whose name appears in the list, please write this office at once.*

event of the week was the report of the Committee on Educational Policy, which presented a course of study and a plan for the accrediting of music and the acceptance of music credits as college entrance requirements. The Conference is sending the chairman of this committee Mr. Paul J. Weaver, to the December meeting of the Association of Secondary Schools and Colleges, where it has been assured of a sympathetic hearing and where it hopes to secure recognition for music work in the south. Mr. D. R. Gebhart of Nashville, Tenn., and Mr. Jay W. Fay of Louisville, Ky., will also attend this meeting as unofficial representatives of the Conference.

The organization and work of the music department in the Winston-Salem schools received high praise during the week and set a standard which may well be followed not only in the south but in all other parts of the country. The numerous demonstrations and the four major concerts presented were excellent, the result of thoro and inspired training and of loyal support from the entire community. Music has been "sold" to Winston-Salem as it has in very few cities in this country. The only visit-

ing musical organization of the week was the Glee Club of the University of North Carolina, which established its reputation as one of the best male choral organizations in the country.



MISS ALICE E. BIVENS
RETIRING PRESIDENT

The success of the meeting was due to the untiring efforts of Miss Alice E. Bivins of Greenboro, N. C. the President for the past year, and of Mr. William Breach of Winston-Salem, the host to the Conference.

CHICAGO SPECIAL

As usual, Charlie (Casey) Lutton is making definite plans for the special train over the Burlington Railroad from Chicago to Kansas City for the big Conference. Mr. Lutton says that the railroad officials are making special preparations for this train and guarantee that all who make reservations will arrive in K. C. on time. And not only will they arrive on time, but they will "LEARN A LOT ABOUT HOSPITALITY AND GOOD FUN BY JOINING THE CROWD." All persons who are traveling from, or through Chicago to attend the Conference in Kansas City which opens Monday, March 30, should communicate with Charles E. Lutton, 64 E. Jackson Blvd., Chicago, for details concerning the special train.

Book and Music Review

Conducted by WILL EARHART, Pittsburg, Pa.

Warner's Three-Part Songs for Treble Voices—Published by The Chart Music Publishing Co.

Seventeen songs, any one of which may be obtained in separate octavo issue, make up this collection. In vocal range they are adapted to schools: and they may captivate the interest of supervisors and pupils whose musical taste has not been formed by proper acquaintance with "the true, the beautiful, the good" in music. Perhaps I am out of sorts and overly critical, but when I look over some of these tunes and let them ring in my head, I seem to see processions of chorus girls carrying banners, marching across the stage. Not all of the songs, however, have this meretricious prettiness and some of them especially "Proverb Land" by Winifred E. Moore, show gleams of real merit. Probably half of them, if not especially fine, at least fail to be objectionable.

The Franklin Edition—Three-Part Chorals and Two-Part Chorals—Published by The John Franklin Music Co.

Specimen copies of late issues include:

"Down on the Ole Yazoo"

"A Song of India"

"Volga Boatman's Song"

"Song of the Storm"

"Curfew"

"March Wind" (Olivette)

"Swinging" (Roses from the South)

"Woodland Night" (Pique Dame)

The setting of these numbers is uniformly for soprano, alto and baritone. The propriety of such arrangement is sometimes questioned, on the ground that it does not provide sufficiently circumscribed ranges for the various kinds of voices: but it must be said that Mr. O'Hara at least obtains the very best musical effects possible under this scoring, by writing the middle part low and the baritone part high. Without being profound the pieces are pleasant and will be found very useful

Two-Part Chorals are represented by:

"The Flatterer"

"Orpheus With His Lute"

"Soft, The Music Sounds" (Minuet)

"Twelve Grey Dwarfs" (Andante Symphony in G)

"Where the Wild Thyme Blows"

"The Swan" (Le Cygne)

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Because of the possibilities of the medium, these numbers are superior in musical interest and strength to the three-part pieces listed above.

Both groups reveal a rather successful effort to live up to the slogan of the publishers "The maximum effect with the minimum of difficulty." An edition that has now reached a total of 550 catalogued numbers, made as carefully as this edition, must certainly include much material of sound and practical value to the supervisor.

A Book of Songs—for Unison and Part-Singing for Grades IV, V and VI—

Davison, Surette and Zanzig, Published by E. C. Schirmer Music Co.

This Volume is No. 14 of the Concord Series. In high ideals and masterful musicianship it is the equal of its predecessors in the same edition—and this is high praise.

The book, like those that have preceded it, consists almost entirely of folk-songs, although Bach, Handel, Haydn, Beethoven, Schumann, Franck, as well as Thomas Morley and Henry Purcell, are represented by at least one or more compositions each. The strength and beauty of the music is beyond question. The purest musical taste has, as we would expect from the names of the editors, been operative in choosing the music as well as in providing it with piano accompaniments. A musical scholarship that has pressed into the farthest reaches of research is also manifest.

Two criticisms, if the reviewer is honest with himself, must be made. The preface states: "The purpose of this book is to supply children in Grades IV, V and VI (children from nine to twelve years of age) with music suitable to their capacities and interests, and, at the same time, of the very

highest quality." There is no question about the last of these aims: the music is unquestionably of the very highest quality. Whether it is suited to the interests of children in Grades IV, V and VI is more questionable. The reviewer believes that the range of ages appealed to rather extends from the first grade to adult life. "A Game of Trades," with motions might do very well in first or second grade. On the other hand "Song of the Volga Boatmen" is certainly for 7th grade and the remainder of life, and "Spring Song," the familiar song by Chopin, with words, "only for you my dear, would my light be beaming" is certainly strangely inappropriate to even the 6th grade.

The other criticism is with respect to the second voice part added to many of the songs. An earnest effort has been made to give these second parts independent melodic interest. The intention is praiseworthy: but a number of times the effort has been in the direction of forcing the second part into a canonic imitation of the first part with the result of spoiling the simple beauty and directness of expression of the folk-song. This is particularly the case with the well-known German folk-song, the translation of which in this instance begins: "A wee man all alone in the deep dark wood."

These two minor criticisms might, by implication, be grouped together in accord with the statement that the book reveals greater musical competence than competence in public school music teaching. Such a wealth of material is, however, presented as to insure a good repertoire for the grades addressed. Furthermore, the Concord Series, though it seems to have swung to an extreme in its ad-

vocacy of advanced and somewhat sophisticated musical standards, has had a salutary influence in ridding us of some narrow-minded, school-teachery notions and making more unpromising our demands for solid, wholesome, beautiful music in our schools. Undoubtedly public school music will accept the principles avowed by the editors of the Concord Series but will make them more valuable by tempering them with a wisdom that springs from a large acquaintance with children.

Building the School Orchestra—By Raymond Norman Carr, A. B. Published by C. G. Conn, Ltd.

The contents of this substantial volume, by the Dean of the School of Fine Arts of Des Moines University, justify the subtitle: "A Guide for Leaders." It endeavors, with a marked degree of success, to bring together the facts from various fields of musical knowledge necessary to be known to the public school music supervisor who would undertake to establish and conduct school orchestras. This includes facts about the orchestral ensemble, (wisely treated from the basis of the symphonic orchestra as a standard) discussion of the mechanism and technique of each and every orchestral instrument, rudimentary instruction in the playing of each instrument, scoring for orchestra, orchestral literature, discussion of the educational aspects of orchestral playing and much practical information about the handling of orchestras.

The music supervisor must unquestionably know something about a great many different phases of music, and often must search through a great many different books to gather the essential information. Information assembled after the fashion char-

acteristic of this book can not be exhaustive, but it can be accurate, wisely selected and complete in the aggregate. This excellent book admirably fulfills these requirements.

I Hear America Singing—By Harvey B. Gaul. Published by C. C. Birchard & Co.

This cantata, for mixed voices, was written for the Fiftieth Anniversary of Chautauqua Institution, Chautauqua, N. Y., and is inscribed to the Chautauqua Choir, H. Augustine Smith, Director. I am inclined to review it, however, with relation to high school choruses, because our combined high school choruses in Pittsburg will sing it this spring in our annual Festival.

It is not often one finds so much ethical import, so much musical value, and such easy practicability in one work. We all know the Walt Whitman works: and Mr. Gaul has given them a vigorous, enthusiastic setting that I know would delight old Walt Whitman himself, were he but alive to hear it. There is a degree of compatibility between Mr. Gaul's temperament and that of Walt Whitman that shines out quite clearly in this music. And this music is extremely captivating, without any drawing-room prettinesses. It will undoubtedly "go" with an audience and will be popular. It will probably take fifteen minutes in performance—and everybody will probably wish it took more. High school boys will follow its stalwart leadership with joy. Occasionally the tenor and bass lie outside of high school vocal registers, but the difficulty is only in appearance, for it such points all voices are in unison, or the parts are so divided that extreme notes may be omitted without appreciable loss in effect.

The printed accompaniment is for four hands piano; and orchestral accompaniment will almost immediately be available.

Light—By Richard Kountz—Published by Theodore Presser Co.

The reviewer has the comfortable feeling of a cat that has just finished a bowl of cream. Here is a second beautiful, major work for elementary school children by Mr. Kountz, and it hasn't cost the reviewer anything but a little prodding of the composer to get this notable addition to the limited literature of pretentious artworks for children.

Last year Mr. Kountz wrote "The Village Blacksmith" for our Pittsburgh Music Department. "Light" is as beautiful as "The Village Blacksmith," and, because of the nature of the text, is freer in its use of modern harmonies and color. The poem, by Frederick Baxter Brooks, is admirable, and beautifully adapted to a musical setting. Nobody seems to know who Frederick Baxter Brooks is, and I have a suspicion that it may be Mr. Richard Kountz! If it is, he need not be ashamed to confess. It leads to a strong climax with these closing lines:

"May the light of the soul and the
light of the mind
And the light of the heart in all
mankind,
With the light of love going on be-
fore,
Be the Light of the World forever-
more!"

It is a pity that one can not quote some excerpts from the music. There are passages of superlative beauty scattered through this work and there is not a dull or a blundering moment in it. I commend it most heartily to the attention of all supervisors of music. It will be a wholesome ex-

perience, musically and ethically, to any children, to participate in singing this work.

The vocal score carries a four-hand piano accompaniment. The orchestration is in preparation and will be available by the time this review is printed.

Pageant of Flowers—Richard Kountz.

Published by The Theodore Presser Co.

The intention in this work is to provide a little operetta that may be effectively performed, as to dialogue, action and music by little children, and that yet possesses musical interest and charm.

The different requirements are almost incompatible. One can write charming music for very little children, but when one tries to invest such dramatic capability as they are capable of with an appropriate musical setting he is attempting a feat, complete success in which would be almost miraculous.

Mr. Kountz has acquitted himself with a remarkable measure of success. Almost every measure of the music is distinctively superior to the quality of music ordinarily found in operettas for little children, and of the seven musical members that comprise the work, numbers 4 and 6 are of a musical strength equal to that which we would expect in a cantata. They are not, for that reason, any less adapted to dramatic use. ■

The entire work occupies some 20 minutes in performance, which is as long as children of the age written for can sustain their interest and the interest of the audience. Every supervisor should look at this before attempting anything in the nature of an operetta for children in the lower grades.

Two Reviews by James Denning Price
Associate Director, Hartford, Conn.

The Universal School Music Series—

Damrosch, Gartlan, Gehrken. Published by Hinds, Hayden & Eldredge, New York.

The Editors of the Universal School Music series need no introduction. They have, collectively and individually, contributed in generous measure to the music activities of this country; Mr. Damrosch, in his distinguished service as conductor has an international reputation, and both Mr. Gartlan, as Director of Music in Greater New York and Mr. Gehrken as Professor of School Music in Oberlin College have exemplified the highest ideals of service.

The general plan of the series is for a six book course with supplementary material such as drill cards, sight-singing exercises, music writing book, etc. Book I is for the teacher and contains a generous and valuable collection of rote songs for grades I and II, accompaniments to songs in the Primer and directions for teaching music in grades I and II. It contains also a number of easy piano pieces for rhythmic development. The primer is next and contains Rote songs, Observation songs, and melodies for sight-singing. It is intended that this book will be placed in the hands of the children during the second half of grade II. Book II follows and is intended for grades III and IV. Book III is for grades V and VI, while Book IV contains material for the junior high stage, namely grades VII, VIII and IX.

There is much to commend in this series. To quote from the foreword, the editors have sought to emphasize, "throughout the series, *song singing* and *listening lessons*, with *music ap-*

preciation as the general objective." Toward the fulfillment of this ideal there has been provided an abundance of songs meeting as might be expected, every phase of the child's experience. Book I, being, as the plan calls for, essentially a rote song book, is a collection of songs of wide variety among which might be especially mentioned the question and answer songs, a device which has been of considerable help to all supervisors in the reduction of the number of so called non-singers.

The Primer is convenient in size for small hands as well as being practical in its typography. It begins with rote songs. The plan then provides observation songs through the use of which the pupil progresses to rote reading. The last group of songs in the Primer consists of easy songs for sight reading. The location of the "do," in some cases both high "do" and low "do," is indicated by an asterisk. This will be, for many teachers, of considerable value.

Book II is a two year book and continues the plan of providing an abundance of good material for grades III and IV. Many of the songs are provided with piano accompaniment in this pupil's edition, while for some songs the piano accompaniment is included in the teachers' edition. This book, as well as upper grade books, contains as supplementary material the necessary patriotic songs as well as a few standard familiar songs. Book III enlarges the pupil's musical experience and here is introduced the beginning of two and three part songs. It should be said that the books are ample in size, meaning particularly the amount of material provided. This is especially to be noticed in Book IIP. Of course it has been possible, as would be the case in any set of books

to enrich the upper grade books by the inclusion of more examples of significant folk songs and examples from the great masters. At the same time the texts seem to be carefully chosen and well represent the experience of childhood, whether urban or suburban.

The Music Education Series—T. P. Giddings, Will Earhart, R. L. Baldwin, and E. W. Newton. Published by Ginn & Co., Boston.

This series, which now includes six books, is a great achievement. The latest book off the press and which is now before the reviewer is *Junior Music*. In the order of their application the series is as follows: *Songs of Childhood*, *Introductory Music*, *Juvenile Music*, *Elementary Music*, *Intermediate Music*, and *Junior Music*. To these are to be added *Two Part Music*, a book for fifth grades and *Three Part Music* intended for seventh grades. The general scheme of the series appears to be to use *Songs of Childhood* as a rote song book and also, where needed, as material for reading in the second and third grades. *Introductory Music* may be used for second or third grades, *Juvenile Music* for third or fourth, *Elementary Music* for fourth or fifth, *Intermediate Music* for fifth and sixth, and *Junior Music* for seventh and eighth or for the junior high school.

The first impression which the reviewer had was that he had before him an excellent set of books. This impression is borne out by a careful examination, for they are first of all beautiful books, and every experienced supervisor knows that this feature is of no little importance. Examination further discloses the fact that the size of the books, the binding, and typography are of that degree of excellence

which has made the publishers' name a synonym for conscientious work wherever text books are used. The enrichment of the first three books by the use of a few appropriate illustrations, charmingly adapted, is worth special comment.

The most hardened reviewer could not help but be impressed by the fact that extreme care was used in every detail which should go to make up an unusual series. The application of the principles of psychology and of pedagogy is evident in every book. This is especially noticeable in the books for the earlier grades where the problems of reading are so gradual in their presentation as well as so musical that they cease to be problems. Especial mention should be made of the wise choice of type and paper, the size of the former varying with the grade and the whiteness and quality of the latter furnishing an effective background.

Intermediate tones and two part songs are presented in *Elementary Music*. Three part songs are found in *Intermediate Music*. In this book also there is ample material for the stressing of compound measure, which to the reviewer seems a wise provision. In both of these books and in all of these problems the approach is so gradual and at the same time so musical no problems are evident.

Junior Music commends itself strongly to the reviewer for three valuable considerations, namely the arrangement for the boys changing voice, the musical quality of the songs, and the appeal from the standpoint of appreciation. There is ample material for the work of junior high schools, material also which has an instinctive appeal to students of that age.

MUSIC TEACHERS NATIONAL ASSOCIATION ANNUAL MEETING IN ST. LOUIS

The annual meeting of the Music Teachers' National Association was held in St. Louis during the holidays, the dates being December 29, 30 and 31. This Association was organized in 1876 and therefore has the honor of being the oldest society of music teachers in America. Up to 1906, the programs consisted largely of music, and the convention became in effect opportunities for the display of musical talent. This had its value, but at the Oberlin meeting held in the summer of 1906 a group of members headed by Waldo S. Pratt decided that a very much more important piece of work might be accomplished if the meetings were devoted to the improvement of methods of teaching and to the enlargement of the vision and scholarship of those attending the sessions.

The unusually strong program of this last meeting is representative of the new ideal. There were papers on teaching music by such well-known men as Herbert Witherspoon, Alberto Jonas, Earl Moore and James T. Quarles; a paper on the quarter-tone scale by the well-known psychologist Max Meyer; a discussion of music rhythm by another psychologist, Professor Ruckmick, followed by an interesting description of the rhythmic notation used by Chopin and Schumann given by Professor Goldstein; a paper on congregational singing in church services by Reverend James Cox, D. D.; a paper on measures of musical intelligence by our own Frank Beach; one on Jewish vocal music by Professor Idelsohn, the greatest authority on Jewish music in the world. There was a fine lecture on "The-

matic Development" by Edgar Stillman Kelley; another comparing painting, sculpture, and music by Edmund H. Wuerpel; a splendid discussion of "Principles of Child Education Applied to Music Education" by Louis Salter; an enthusiastic advocacy of music's use in correctional institutions by William Van de Wall.

The two conferences that touched our own work most closely were of course that on community music and that on public school music. At the former, the chairman of the community music committee, our own Peter Dykema, gave a fine report, this being followed by a most interesting description of community music activities as carried on at Flint, Michigan. At the public school music conference, the chairman, our friend Edward B. Birge, gave an introduction to the general subject, "Mutual Relations of Public School Music and Private Music Teachers." This was followed by a discussion of various phases of the same general topic by Hollis Dann, Arthur Mason, Will Earhart, Osbourne McConathy, and K. W. Gehrkins. This was an unusually interesting meeting characterized by a good deal of enthusiasm.

Among the musical events of the week should be mentioned a fine concert of music by American musicians given by the St. Louis Symphony Orchestra directed by Rudolph Ganz; a splendid piano recital by Mr. Ganz; and an interesting program of music by St. Louis composers at which the star performer seemed to be Dorothy Gaynor Blake, daughter of our late lamented friend, Jesse L. Gaynor.

NATIONAL RECREATION CONGRESS CONSIDERS MUSIC

Community music played an important part in the Eleventh National Recreation Congress, called at Atlantic City, October 16-21 by the Playground and Recreation Association of America. The Congress opened and closed with community singing. At every general session the 571 delegates from many states sang together. One evening was given over to a music demonstration, led by Peter W. Dykema, Professor of Music in Columbia University. Stunt songs were tried with an orchestra. Singing a simple eight-part round, in an ever-quickening tempo, the Congress produced the effect of a magnificent choral.

The toy symphony orchestra, an innovation at last year's Congress in Springfield, Ill., was repeated this year to the enjoyment of the delegates, who played "The Anvil Chorus," "Moment Musical" and Adolph Jensen's "The Happy Wanderer" with whistles, kazoos, tom-toms, anvils and other noise-making instruments. Prof. Dykema is introducing a new and more compact system on the charts followed by the toy symphony players.

A harmonica demonstration was led by Al Hoxie, organizer of harmonica contests among the boys of Philadelphia.

Nearly two million dollars are now appropriated annually for music by 310 American municipalities, according to Kenneth S. Clark of the National Bureau for the Advancement of Music, who spoke at the Congress. These figures represent the results of a survey on municipal music made by

that organization. California takes the lead in municipal provision for music, and Ohio follows.

Mr. Clark declared that American cities are still far behind the cities of Europe in the matter of giving adequate support to music, however. Two hundred and eighty-three cities still spend nothing for municipal music. A resolution was presented at the closing session of the Congress to the effect that the Playground and Recreation Association of America appoint a committee to cooperate during the coming year with the effort to bring about more encouragement of music by the municipal governments of our country.

The utilization of music in prisons and hospitals, together with the conclusions which can be drawn from these researches as to the real values of music in everyday life, were discussed before the Congress by Willem van de Wall of the Bureau of Mental Health of the Pennsylvania Department of Welfare, who is a pioneer in the field of musical-psychotherapy.

The value of individual voice instruction in community music work was stressed by Prof. Dykema in a community music round table meeting. He urged recreation leaders to give young people self-expression by organizing voice classes, where each student profits by the criticism given the others. Prof. Dykema advocated the encouragement of more "barber shop quartets" because of their softening influence on "tough" boys and because close harmony singing is "one of the high pleasures of youth."

NATIONAL MUSIC WEEK

DOMINION TO JOIN U. S. IN OBSERVANCE ON MAY 3-9

Most of the North American continent will be covered by the Music Week movement next May at the time of the second annual synchronized observance in America. It has just been announced that Canada will have its celebration during the period of the National Music Week in this country, on May 3-9. This news comes from the Canadian Bureau for the Advancement of Music which is sponsoring the movement in the Dominion. The Music Week movement is thereby starting to become international. In far-off Hawaii two of the most successful observances took place as a part of the first National Music Week in 1924. Australia has held several scattered Music Weeks and it is hoped that it will have a national celebration to synchronize with our second national celebration. New Zealand has also shown interest and is more than likely to join the movement. Inquiries from England itself indicate that there are many there who are receptive to the idea. It is believed by the National Music Week Committee that the crystallization of all such interests may well bring about a Music Week among most of the English speaking peoples.

The projectors of both these prospective Music Weeks in distant lands and those in the United States next May will have the advantage of the printed information issued by the National Music Week Committee from its headquarters, 45 West 45th St., New York City. That printed matter includes the newly issued second

edition of a "Guide for the Organization of Local Music Weeks." That booklet may be obtained without charge from the committee by anyone interested in the movement.

The new edition of the Guide is more complete than last year's, being based upon the experience accumulated at that time. The bulk of the booklet is devoted to suggestions for such local participation as will make Music Week most successful while it is being held and most fruitful of results in the future development of the musical life of the community. Many sources of cooperation were found in the 1924 observance which were not expected when the first Guide was printed; these have been added in the present edition. Likewise the suggestions as to organization of committee and sub-committee have been enlarged and enriched as a result of what was done in certain cities.

This year's central committee again has President Coolidge as chairman of the honorary committee, with the governors of practically all the states as members. Otto H. Kahn is again chairman of the active committee. Among the new members of the National Music Week Committee are Mrs. John D. Sherman, President of the General Federation of Women's Clubs, Dr. S. Parkes Cadman, president of the Federal Council of Churches of Christ in America, and Kenneth M. Bradley, president of the new National Association of Schools of Music and Allied Arts.

THE JOURNAL FUND

Contributions to the *Journal* fund acknowledged in the December issue amount to \$34.05. Since that time the following contributions have been received:

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THE NEW EDUCATION

(Continued from page 14)

in this country has acquired a new meaning is found in the fact that the school has become society's greatest protective agency. In the beginning the schools were organized primarily

to promote intellectual training. Now attention is given to many things,—hygienic seating, the installation of sanitary drinking facilities, the adjustment of the lighting space in its relation to floor space, methods of cleaning the buildings, medical inspection of students, dental examinations of students, supervised recreation and play, corrective gymnastics. These and many other things have been introduced as a part of the school program for the purpose of protecting the children, insuring their health and improving the conditions which make for intellectual work.

We have long recognized the importance, although we have not as yet given as much serious attention as we should to the moral protection of children. We have found that it is impossible to attribute every case of juvenile delinquency to weakness in the children. Sometimes cases of juvenile delinquency are directly traceable to parental or community delinquency. Just as long as the community in which the schools are located permit, foster and even encourage all sorts of environmental conditions which make for moral delinquencies, we cannot hold the schools responsible for the breakdown of conduct of individual cases. The movement seems to be gathering force that there must be a restoration of more rigorous forms of character training. A rediscovery of the eternal virtues, and a renewal of some of the ancient emphasis upon them would do much to correct the disregard for law that exists on every hand. A nation cannot exist half law abiding and half law disregarding. A man who maintains that it is right for him to obey the laws he likes and to disregard the laws he dislikes is a poor citizen. We talk

about the boy problem. It is not half as serious or as critical as the old man problem. If the middle aged hard shell malefactors of the community will walk the paths of righteousness and rectitude there will be less difficulty in dealing with the children. It is a fact to be sure that children usually act better at school than they do anywhere else. That is because the schools have given up fewer of their traditions with reference to what constitutes right conduct than have the other institutions. But that does not mean that the full responsibility for the moral training of youth rests upon the schools. Every human institution as well as every influence, has its contribution to make for the development of human character. The schools, like every other institution, have their strengths and limitations for the doing of certain kinds of work. They encircle the children with a protecting arm during the period of their greatest plasticity. They curb unsocial, instinctive tendencies and foster and develop those of greatest moral significance and value. They provide for proper physical development and supply the essential conditions for sound intellectual training.

There is a third respect in which education has acquired a new meaning. Instead of providing a restricted and limited curriculum with the same intellectual pabulum for all, it now offers a greatly enriched curriculum with a wide variety of choices. It has been maintained by some that this movement has gone entirely too far. There are those who believe that the introduction of new subjects since the early seventies of the last century has resulted in superficial knowledge on the part of the students. They say that the older subjects are not as well

taught as they once were. They also say that the enormous increase in the cost of public education can be attributed largely to the enrichment of the curriculum. The first of these criticisms that the children do not read as well, spell as well, write as well or compute as well as they once did seems to be a matter of surmise and a sign of approaching old age. As a matter of fact, all of the evidence available shows that children actually do these things better than they ever did in all the history of civilization.

With reference to the second of these criticisms, it must be admitted that the enrichment of the curriculum has resulted in an increase of the cost of public education. It is still an open question as to whether or not all of the things which the schools are expected to do should be required of them and charged up against them. Many of the protective functions of the schools, for example such as the feeding, clothing, physical examination and care of the sick, might very properly be charged against other community agencies. No doubt the community would desire to have them carried on no matter where the charges may be allocated, but the charges that are made for instruction in subjects of study cannot be assigned elsewhere.

The presence of new studies in the curricula must fall or stand on the merits of the case. For many years education was essentially of a reflective character. Students studied only those things which were intended to train the mind, particularly the power of abstract thought. It was discovered, however, that there is no single subject or group of subjects that has a monopoly on this. Furthermore, it was discovered that the subjects that have the greatest mind training value

are the subjects that students are studying. When the Greeks studied dramatics and physical training these subjects were said to be the best for training the mind. When other students studied Latin and Greek, these subjects were presumed to be the greatest mind trainers, and when Latin and Greek gave way to the sciences, then they were assumed to be the best subjects to train the mind. If the best students were to elect penmanship and manual training, I rather suspect similar claims would be made for these studies.

There has been no subject that has not had its ardent advocates who justified its presence in the curriculum on the ground that it afforded unusual mental training. Subjects have always been introduced because they satisfied some immediate utility but they have remained because of their alleged mental training value. Music for example, was introduced to teach religious singing, but its advocates have maintained that it trains the memory, the imagination, the reasoning and that it is even good for physical education, developing the lungs and preventing tuberculosis.

In the early seventies when the compulsory education laws of this country became operative, new types of mind were forced into the public schools. These new types of mind were not appealed to by the existing curricula, and were not stimulated by the traditional methods employed in instruction. New materials for instructional purposes, as well as new methods, were required. At the same time powerful groups outside were urging the schools to teach things of more strictly utilitarian value, things that would serve their needs. As a result, nature study, manual training,

physical education, home economics and music, were introduced. The old abstract curriculum began to yield and to give way: The old reflective school at once became a more active school. The presence of the expressive studies, that is, those requiring the use of the hands, the body and the voice for something other than mere speaking became one of the true tests of the school's socializing power. In other words, reading and writing and arithmetic were no longer regarded as adequate to minister to the common welfare of the people. New purposes had risen which required new materials. These new materials promote social intercourse, satisfy individual desires, awaken and unloosen dormant interests, and in many other ways minister to the needs of our expanding social life.

A fourth respect in which education has clothed itself with new responsibilities arises out of the contributions of modern psychology. Psychology is no longer a matter of mere introspection. It no longer discusses memory, imagination, reasoning and other mental qualities as faculties of the mind. The great contribution of modern psychology has been the discovery and recognition of individual differences. Human beings differ from one another in every imaginable respect. Every human trait follows the normal curve distribution. There are always a few who possess little or none of it, and there are as many at the other end who possess the trait in extraordinary degree, while the great mass of people are clustered about the mode. There are no gaps or breaks in between. The fact that human beings differ with reference to the distribution of every trait means that they cannot be treated or edu-

cated wholly in masses. There must be both an adaptation of materials and of methods of study to individual needs and individual capacities and abilities. Homogeneous intellectual grouping must be made the basis of the classification of children in school.

Furthermore, it is the educational psychologist who has devised the units and scales for the determination of educational achievement and the measurement of educational progress. Mere opinion and the prodigal methods of trial and error have been displaced by the methods of the scientist as a basis for educational procedure. The instruments of prognosis and of diagnosis are within the hands of the teacher, even of the music teacher. At first there was a loud cry out against the introduction of these new devices. There was nothing strange about that, for teachers are not unlike other people. The acceptance of nearly every invention and of every discovery has been violently resisted at first. The cry against measurement in education is less strident than formerly. The teacher who declines to accept scientifically determined methods and procedures as a part of his equipment has by his very act practically regulated himself to the limbo of pedagogical oblivion.

There is a fifth respect in which education has acquired new qualities. I have reference to the improvement of the technique of instruction. Until comparatively recently instruction was practically all formal. There was little effort to adapt the materials to the needs of individual students. All students were required to take exactly the same course of study. Both the subject matter and the instruction were based upon a logical arrangement. The procedure was from the

simple to the complex, and from that to the still more complex. Children were taught to read for example by mastering the alphabet. It was followed by monosyllable words, polysyllabic words, clauses, sentences, paragraphs and entire discourse processes. The children were encouraged to learn the alphabet with the hope that some fine day they would be taught to read the chart, and still later the primer. Drawing was taught in the same unintelligent fashion by having the children begin with the tracing of geometrical figures. Penmanship consisted at first of writing inverted ovals, connected ovals and a number of other gymnastic exercises. Even arithmetic was begun with an attempt to secure a mastery of the various number combinations. Instruction in music of the same formal type. Children were expected and required to master the scales. Notes were located in all sorts of interesting places—between the fingers of the hand, the rungs of a chair or ladder. They were caught as fish in fish ponds, and distributed as presents from Christmas trees. Human ingenuity was exercised to its utmost in devising ingenious places for the location of the notes for the purpose of interesting the children in their mastery. In the days of unrationalized drill the children did not see, understand, nor appreciate the things that they were being drilled upon.

Within the memory of man the situation has been most completely transformed. Today every good teacher of reading begins with a combination of words that makes sense. Every good teacher of arithmetic begins with a problem that is within the comprehension of the children. Every good teacher of drawing begins with

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a free hand picture, crude and imperfect though that picture may be. Every good teacher of penmanship begins with a word, and every good teacher of music begins with a rote song. The things about which the children are expected to acquire increased facility are pointed out in their natural setting. The children can see them then and there at work. They have a more definite understanding and appreciation of what they mean. As these technical features of the work accumulate in number, they are selected from their natural settings and formal drill is given upon them. This drill, however, is given for the purpose of making the children more facile in handling and in recognizing the technical aspects of the subject they are studying.

In the days of formal drill, that is drill the purpose of which the children did not understand or appreciate, the children actually mastered little during the first year of so. If the child of those days at this season of the year were asked how far he was in his first reader he would say that he was on page 108 going through the second time. If he was in an unusually capable class, he would say that he was on page 108 going through the third time. The more capable the classes were the more frequently they were permitted to read the same reader. Any first grade class today will read anywhere from ten to twenty readers the first year. Children even in primary work instead of tracing a few drawings will work with chalk and paints and charcoal. Instead of engaging in manipulative muscular exercises they will learn to write many words. Instead of droning over scales they will learn to sing many beautiful

songs. Children acquire increased facility in reading by having the amount of material which they read multiplied in handling the number combinations by increasing the number of problems to solve, and in mastering the technical aspects of music by increasing the number of songs that they sing. The technical aspects of these various subjects upon which increased facility is required occur and recur over and over again and again in their natural settings. Those technical features are pointed to when, and wherever they occur; children are shown them at work; they appreciate what they mean. Later formal drill is given upon them, not for the purpose of emphasizing the logic of the subject, but rather for the purpose of showing how these technical bits and features function back in the reading selection, the problem or the song. Learning instead of being a matter of ritual thus becomes a great adventure for youth.

The introduction of new methods of teaching has almost worked a miracle in the class room. We know perfectly well that the laws of teaching are not fixed and unchangeable. The criteria of procedure will not remain put. Variations in methods are as changeable as human nature. We know on the other hand that many of the informal agencies of education have been most efficacious, in providing a complete education for youth in every generation. Teachers have become students themselves of the games and activities in which children normally engage. They study the songs which children sing and which the race sang in its infancy. They have attempted to provide setting after setting in the school room corresponding to the types of normal life

of children. Some of the settings or situations are replete with arithmetical experiences, others with geographical experiences and others are saturated with the life of song. Knowledge of and the preparation for life cannot be acquired by bringing children into contact with tabloid experience such as is found in the traditional curriculum. Human experience is a unity. Its integrity must be understood and its inter-relations appreciated by the teacher if children are to be truly educated.

The foregoing analysis of the significant changes that have been occurring in the field of education certainly reveals that it has acquired a new character. Most of these changes have received a new emphasis within the last twenty years. Schools have been democratized. More attention has been given to the humanizing of knowledge, to the personalizing of materials, to the protective character of the schools, to the enrichment of the curriculum, to the significance and meaning of the psychology of individual differences and to an improvement of the technique of instruction. There has been a shift of emphasis from the mass to the class, from the class to the individual, from the transmitting of various experience to the more direct face to face experience. Children are being prepared for the world in which they are to live by being adjusted and readjusted to a series of constantly enlarging worlds inside the schools. The materials of the outside world through improved methods of instruction are being brought face to face with the children in the school. They are being taught not merely to engage in something useful but for a wise and noble use of their leisure. They are being placed

not merely in possession of skills which will serve them in the world, but their minds are being furnished with many of the finer and better things of life.

Do not these new qualities of education carry with them a message, potent in meaning and freighted with responsibility, to every teacher? There are those engaged in teaching who simply add one to our number. Fortunately, there are others who have caught something of the meaning of education, who appreciate its significance to the life of the nation, who have acquired a new reverence for childhood, who are imbued with the spirit of the masters of the craft, who are professional workmen in a professional field. To them teaching is not a trade, but a series of intensely human crises. They are not mere slot-machines into which the salary is dropped at the end of the month, but social servants. They are concerned less with rights and privileges and power than they are with the advancement of the greatest cause, next to religion. The doctor who thinks of his fees more than he does of saving human life and of curing human disease, the lawyer who thinks more of increasing the number of his clients than he does of improving the administration of justice, and the teacher who thinks more of teaching as a pastime than as an agency for keeping the torch of civilization burning, knows nothing of the meaning of his profession. The quacks, the pettifoggers and the pastimers are finding it increasingly more difficult to survive. There is no respect in which education is newer, no respect in which it is half so significant as the improvement of the teacher and his craft. The wise old aphorism "As the teacher so the School" was never truer than it is today.